

# *The* **STUDENT WRITER**

Volume VII

February, 1922

No. 2

## **Louis Joseph Vance**

*Declares the Price of Literary Success Is Hard Work*

By Arthur Chapman

## **Literary Market Tips**

*Authoritative Information on Magazine Requirements  
of the Month*

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By John M. Siddall, Editor

## **Getting the Angle**

By David Raffelock

*"Donald's Wager," Prize Contest Report—How to Edit a House  
Organ—The Loafers' Club—Here and There*

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## THE STUDENT WRITER'S Literary Market Tips

Gathered Monthly from Authoritative  
Sources

THE STUDENT WRITER this month announces the advent of a number of new magazines. This is in line with the policy of keeping this department up-to-the minute, in so far as incessant correspondence and a sharp lookout will permit. Some of these new markets may prove remote and inconsequential; only time will enable us to say definitely whether they are worthy of the writer's consideration.

As soon as we have had an opportunity to ascertain the full policy of these magazines we shall publish additional information concerning their needs and methods of payment.

A large share of this month's market tips will appeal to non-fiction producers. Requirements listed include business and miscellaneous articles, literary criticism, essays, belles-lettres, poetry, etc. Fiction demands of the business and trade publications also are noted.

We are steadily receiving evidence that the market tips of THE STUDENT WRITER excel in importance and value. One proof is the appearance of our items, sometimes scarcely disguised, in later issues of other magazines devoted to the craft. That readers appreciate our efforts is apparent from their letters.

The March STUDENT WRITER (out Feb. 25) will include the second quarterly publication of "The Handy Market List," which aroused such enthusiasm from readers of the December issue. This directory of the periodical market for manuscripts, besides giving a brief indication of the types of material required, will include reliable information on rates of payment by the various magazines. A great many changes, additions and discontinuances have occurred in the magazine field since the December market list was published. These will be thoroughly covered. The "Handy Market List" alone, in the opinion of many readers, is worth more than the nominal subscription price of THE STUDENT WRITER.

*The National Pictorial Monthly*, 113-119 West Fortieth Street, New York. This is the new name of *Brain Power*, published by the Physical Culture Corporation. In a letter to the THE STUDENT WRITER, Paul M. Bryan, editor, states that he is

in the market for articles, short-stories, editorials, verse, jokes, skits and anecdotes of any reasonable length. Articles should be inspirational, preferably biographical sketches of successful men. "We want these articles to be practical," Mr. Bryan states, "not theoretical. In other words, to say that a man has made a success in a certain line, is not enough. Tell just what he did or how he worked to achieve that success. *The American* and *System* are magazines with which *The National Pictorial Monthly* may be compared, but the latter has its distinctive style. Payment is on the first of the month after acceptance and at the rate of about 2 cents a word. Photographs should accompany articles."

*The Woman Beautiful* is a new magazine announced by the Physical Culture Corporation, 113-119 West Fortieth street, New York, for August or September of 1922. "Just what class of material will be needed," writes Paul M. Bryan, editor of *The National Pictorial Monthly* (same company), "I cannot say at this time, but I understand it is the purpose of Mr. McFadden, the publisher, to make it different from other women's publications, in that it will not specialize in housekeeping articles."

*Printers' Ink*, 185 Madison Avenue, New York, pays from 2 to 10 cents a word for articles on business subjects usually written to order. Ambitious writers of business articles need not, however, be discouraged from submitting manuscript of high grade to this magazine. It prints no fiction.

*Youth*, 66 East Elm Street, Chicago, Ill., is one of four new magazines that have appeared in Chicago in the last few weeks. The others are *The Wave*, *The Musterbook* and *Tempo* (market notices elsewhere in this issue). With the exception of the last-named they all issue from the presses of Steen Hinrichsen, a printer and maker of wood cuts. *Youth* "aims to produce a medium for the work of the younger artist. It abhors cleverness. It uses articles pertaining to the arts, short-stories, poetry, and drawings and pen sketches." Its second number contains contributions by a number of young Chicago writers. H. C. Auer, Jr., and Sam Putnam are the editors. Oliver Jenkins of *Tempo* is an associate editor.

*The Wave* appeared for the first time in January. It is edited by Vincent Starrett. *The Wave* announces that it has no policy. It will print anything whatever worth printing. "Excellence of form and adequacy of treatment are the only tests," writes the editor. It runs to articles on

the arts, poems and criticism. *The Wave* and *The Musterbook* are published from 2103 North Halstead street, Chicago.

*The Musterbook* aims to present the work of young artists and poets of "modernist persuasion."

'*Popular Science Monthly*, 225 West Thirty-ninth Street, New York, now emphasizes the fact that contributors are getting unusually quick service on rejections and payment for accepted material. Paul A. Jenkins, managing editor, writes: "You might be interested to know, also, that in addition to the usual stories on scientific and mechanical subjects, we are now buying physiological material, personality stories about prominent scientific and industrial figures, and vocational stories like our recent features, 'Your Chances for Success in Radio.' Contributors must bear in mind that such stories are acceptable only when accompanied by 'live' human-interest photographs or suggestions for wash drawings of the same sort. Articles on mechanical, industrial and scientific subjects should be from 300 to 2000 words in length. We want particularly material adapted to pictorial treatment of striking character. Payment is on acceptance at three dollars per photo, one cent per word for manuscripts."

*Beauty*, 175 Duffield Street, Brooklyn, N. Y., is a new magazine, the first copy issued for February, 1922, devoted to the experiences of noted beauties and secrets of beauty for women. It is published by the Brewster Publications, Inc., who also issue *Motion Picture Magazine*, *Motion Picture Classic*, and *Shadowland*, illustrated photoplay magazines. Frederick James Smith is managing editor of *Beauty*, Lillian Montanye editor, and Eleanor V. V. Brewster, associate editor. It will probably be largely staff-written, but may prove a market for personality articles dealing with actresses and other beauties, photographs, health and hygiene sketches, poems, skits and occasional short-stories within its field.

*Christie Film Company, Inc.*, Sunset Boulevard and Gower Street, Los Angeles, Calif., Pat Dowling, scenario editor, writes: "Christie is now concentrating on twenty-four two-reel comedies a year instead of 150 single-reel pictures as formerly. This means that the market is smaller in volume but bigger from a point of view of class production. The Christie stories now used for two-reelers must have as much plot and action as an ordinary five-reeler. One bare idea comedy plot is no longer enough."

*Social Progress*, 205 West Monroe Street, Chicago, Ill., Caroline Alden Huling, editor, writes, "Just now we are overstocked with almost all kinds of literary matter and would consider only short-stories. After April 1, we may be able to consider additional material. We use articles on child training, 600 to 1500 words in length; good short-stories, 1500 to 1800 words; six-part serials and novelettes of 1800-word installments and verse not over twenty lines. We do not use editorials, jokes, skits or anecdotes. Flippant or 'modern' (in the sense of coarse) manuscript

is not desired. Payment is at varying rates, usually not less than one-half cent a word, and checks are mailed the month after acceptance."

*Town Topics*, 2 West Forty-fifth Street, New York, edited by Zinn Gould, uses short-stories of from 2000 to 3000 words in length. It does not use novelettes or serials. Verse of satirical vein and humorous skits of 500 words or less are desired. Stories should have a metropolitan flavor. Political and religious articles are barred. Payment is on acceptance at 1 cent a word and upward.

*System*, Cass, Huron and Erie Streets, Chicago Ill., edited by N. C. Firth, buys articles and short-stories when they fall within the field of business. The type of article desired deals with tried and tested business plans written and signed by executives. Payment is on acceptance at the rate of 2 cents a word for good material.

*The Open Road*, 248 Boylston Street, Boston, Mass., publishes "stories of mystery, romance, adventure, travel, exploration, sports, business. It also has departments which use articles touching on citizenship, science, aviation, current events, keeping fit, etc. It carries book reviews. Stories and articles should be cleanly and vigorously written." This has sometimes been classed erroneously as a juvenile publication.

*Specialty Salesman Magazine* has moved from Chicago to South Whitley, Ind. This magazine looks askance at contributions from amateurs. It does invite all types of clean-cut fiction, provided it excels in quality. Stories should deal with achievement in spite of obstacles and should keep within the limits of from 3000 to 10,000 words. "The contributor should keep in mind that the magazine circulates among salesmen," states Robert Clary, the editor.

*The American Hebrew*, 31 East Twenty-seventh Street, New York, will pay one-half cent a word for fiction. Elias Lieberman, literary editor, gives the requirements of the magazine as follows: "Will you be good enough to pass along the information that we can use stories of American-Jewish life between 1500 and 2000 words. These must not be crude dialect sketches in which the character who says, 'Vell?' is identified as Jewish. There is plenty of good material in the Jews' American environment for both humorous and dramatic treatment. Sincerely written stories with a good central situation and with real characters have an excellent chance of acceptance."

*Ace-High Magazine*, 799 Broadway, N. Y., wants "two-fisted, red-blooded stories of real men and life in the open." They should run around 3500 to 5000 words. Payment is at the rate of one-half to one cent a word.

*The Chicago Tribune Syndicate*, 25 Park Place, New York, Mary King, editor, informs THE STUDENT WRITER that it will not be in the market for short-stories for six months.

(Continued on page 26)



# The Student Writer

The Author's Trade Journal

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## NEXT MONTH

"Rex Beach on Writing the Novel and the Picture Play." This is the general subject of one of the leading features in the March Student Writer. It is another Arthur Chapman interview, and is packed full of nuggets of advice for the fiction writer, the screen writer, and the versatile person who would be both.

One of the important things about this March number will be the second quarterly publication of The Handy Market List. As promised in December, this directory will be issued in radically improved and extended form.

With the current issue is inaugurated a photoplay department, under the direction of Frederick Palmer, head of the Palmer Photoplay Corporation, of Los Angeles, Calif., undoubtedly the leading school of scenario writing in the country. Mr. Palmer, who was selected to conduct this department as the most highly qualified man in his field, will give authoritative advice each month on writing for the screen.

Among good things in reserve for early publication is a discussion of the Western novel by William MacLeod Raine, author of "Gunsight Pass," "Oh, You Tex," "The Yukon Trail," "Steve Yeager," and numerous other big successes in the Western field, including "Tangled Trails," which is reviewed in this issue.

In the fiction field, the best technical discussions obtainable, including the continuation of David Raffelock's series, will be presented. Many readers have asked for a resumption of the articles by Willard E. Hawkins, the editor, which were published by the magazine in its old form. They may rest assured that it will not be long before these studies of the author's craft will again begin to appear.

Owing to lack of space, the first installment of the course in playwriting announced for this issue will be held over probably until the April issue.

THE EDITORS.



# Louis Joseph Vance Believes in the Doctrine of Work

*"Writing for the Popular Magazines Greatest Training in the World," He Asserts. "Don't Let a Refractory Plot Buck You Off"*

By Arthur Chapman

NEW YORK can hardly be said to have a literary "colony." It has a literary population, composed of many colonies. Some writers like one part of the city and some like another. Henry Sydnor Harrison prefers the quiet of Gramercy Square, Theodore Dreiser pounds away down in Greenwich Village, Owen Johnson's workshop is in the fashionable Park Avenue section, and, when it comes to the outlying sections, there is no suburb that has not at least one literary celebrity.

Louis Joseph Vance is numbered among the suburbanites. He has had his fling at working in the city proper, and now it is the quiet of the outlying districts for him. His work is done in the suburb of Darien, near Stamford, just over the Connecticut line, and no author who goes in and out of the Grand Central has a larger or more friendly reading public, nor is any other writer better known among the literary fraternity.

Mr. Vance is not only the author of stories that appeal to the readers of the most widely circulated magazines, but he is recognized as such an earnest, conscientious craftsman and he has dug so consistently and intelligently into matters affecting contracts and authors' rights in general, that he is looked up to by writers, known and unknown, as a sort of guide, philosopher and friend. He gives much time to the Authors' League, at present being head of the Authors' Guild in that organization. When the grasping policies of certain publishers threatened to endanger the motion-picture rights of fiction writers, the league took up the battle for the craft, and Mr. Vance led that fight, which terminated successfully. He sees no reason why an author should not be a good business person. He believes that every au-

thor should learn the business side of writing.

"The author who has made a fool contract and has cheated himself is going to be unhappy," said Mr. Vance. "That is going to interfere with his principal work. And that," he added significantly, "is where the value of the Authors' League comes in—to keep a writer from cheating himself."

Mr. Vance is 43 years old. His father was a newspaper man, but so far were the boy's ideas from the writing profession that he took up with a clerkship. He was married at 18 and a father at 20. With a family to provide for, young Vance bethought him of some means of increasing his income. The best way, he thought, would be to write at night, after business hours. Writing seemed like an easy business, and some writers made a great deal of money—particularly novelists.

"SOMEONE had told me," said Mr. Vance, "that a novel consisted of 100,000 words. I figured it this way: I should be able to write 1500 words a night, and in sixty nights I would have 90,000 words done. Then I would add the needed 10,000 and have my novel finished. That is all I knew about it when I started in. A remarkable fact it is that I wrote the novel just as I had planned. And, what is more remarkable, I sold it. I took it to *Munsey's* and was met by a sub-editor who asked what I had. I told her I had a novel for *Munsey's*. She said one of the lesser magazines might use it, but I said it was *Munsey's* or nothing—and, what is more, *Munsey's* used it.

"Just before starting my novel, I had written two short-stories. Samuel Hopkins

Adams, who was then editor of the *McClure Syndicate*, bought one. I got \$25 for it. When I sold the novel I considered that my fortune was made. I resigned my job in the telephone treasurer's office and took to writing as a business, and have never done anything else since that day.

**"THE** first six months after having sold my novel, I made \$60. In that time I wrote a great number of short-stories. Probably I had the idea that a man who had a serial running in *Munsey's* ought to be able to sell anything he wrote, and that made me careless. Anyway, those stories must have been very bad. I can't say just how bad they were, for sensibly enough, I destroyed them several years ago. But that is one mistake the beginning writer should avoid. Don't let the first success tempt you into doing poor work.

"About that time Street & Smith started *The Popular Magazine*. I met the editor and he told me he wanted a great deal of material, though he could pay only one-third of a cent a word. As originally planned, it was to be a magazine for boys. During the next few years I did a great deal of work for that and for other publications of the same firm. In fact, at one time I think I was writing under seven different pen names and had several serials running at once.

"I returned from a trip to England, broke. I took some ideas to Bob Davis of *Munsey's* and he liked them. I started in to write a serial for him, and in two weeks wrote a story of about 65,000 words, which I called 'The Brass Bowl.' Published in book form, it proved to be a best seller. I followed it rapidly with stories entitled 'The Black Bag' and 'The Bronze Bell,' which also succeeded in book form as well as serially. I concluded that the short-story was not my field, and have written long stories almost altogether."

There is nothing temperamental about Mr. Vance. At the same time he never loses his respect—one might call it reverence—for his profession of letters. He never turns out anything unless he is satisfied that it is the best he has to give. While he has written 65,000 words in two weeks, under pressure, he takes six months for that amount of work now that he has the means

for more leisurely writing. Not that he spends any more of his time away from his work than formerly. He does not play golf, and says walking is the only recreation he gets.

"Most of my time now is put in on revision of manuscript," said Mr. Vance. "When I say revision, I mean taking a typewritten sheet and going over it with a pen and interlining it and changing it until it is practically rewritten. That is the way I do my writing now. I cannot work the way I used to—and I would not if I could. Why? Well, I am reminded of an article by Ford Maddox Hueffer, which I was reading last night. In it he tells of his sense of shame when he looked over his first collection of poems. At the same time, I think writing for the cheaper, more 'popular' magazines is the greatest training in the world. Only, as you progress, you should give more care to your work."

Mr. Vance believes in form above everything else in writing.

"Some people think that in order to swim, all they have to do is to get into a tub and splash a lot of water," he said. "I don't agree with them. I believe in form first and style second—or perhaps they might be placed side by side. But style without form will get you nowhere. You must have a skeleton if you are going to have anything animated. Just flesh alone is nothing but an amorphous mass. I think the mystery story is the most difficult form of writing. A man who can write a good mystery story can write anything. That is because the mystery story demands form."

"How about the inevitable hiatus in plot?" was asked. "You find, for instance that your plot is going to run out at 50,000 words, and you have in addition 30,000 words to write. What do you do then?"

**"THAT** is where you fuss and fume and declare you are losing your grip and are going to the poorhouse. But it is a strange thing—it always works out. There is nothing to be done in such a case but to quit writing—if not outright, at least sufficiently to allow matters to settle themselves. I have found that they always do. Lots of plots buck with me, but I have never had one buck me completely off. Only, some of them take lots of coaxing along."

Plots are sometimes the result of strange inspirations and coincidences, and they do not always work out as originally planned, according to Mr. Vance. To illustrate this, he told a story which may be summed up as follows:

There was a luncheon with the editor of a prominent magazine—a man who was in the market for a serial. He asked point blank if Mr. Vance had a plot.

**"I DIDN'T** have an idea in my head," said Mr. Vance, "but I happened to catch sight of my own finger-print on a glass in front of me. I sketched a plot, concerning the Lone Wolf, a reformed criminal who figures in several of my stories. The 'kick' in the plot was his former associates getting the Lone Wolf's finger-prints on rubber, and leaving them about where they would fasten crime on him. The editor liked the idea and ordered the serial. I went to work on it, and laid the opening scenes in the south of France. I wrote 30,000 words or so, dealing with that locality, and then I got the hero to Paris, where I wrote another 20,000 words. Then I took the manuscript to the editor as far as I had it completed, and told him not to worry about the non-appearance of the finger-prints, as I intended to get them in when I had the hero in New York, along toward the close of the book. He read the partly completed book and said he liked it so well that he would prefer to have it finished along those lines. So I did not use the finger-print idea, after all, and congratulated myself that I had sold a serial and had the original idea for another story.

"But out in California a friend who was connected with the motion picture business asked me my opinion of the marketability of a story concerning the transferring of finger-prints to rubber. I said it was salable all right, but for him to keep off, as the idea was mine. Whereupon he laughed and showed me where the idea had been used in a short-story by another author in 1909—a story which I had never seen, of course. Then last year, a play was produced in New York, the rubber finger-print idea being made use of. Undoubtedly the idea belonged just as genuinely to the dramatist as to me. Such matters are just queer hap-

penings in the writing business—coincidences which happen right along."

Mr. Vance's advice to the new writer is: Try for the serial markets, always. These markets offer a good monetary reward—and the writer should always write for money, in his opinion.

"Unless one is a genius he will seldom get sufficient rewards from book publication to pay him," said Mr. Vance. "This holds true, especially, of one's first book. The author should try to write stories that people will pay to read. If editors can't pick the kind of stories that will sell their magazines, they are fired until the publishers get someone who does know. I once thought that magazines were run by cliques, but that is all folly. Editors are always trying to bring out new talent. Just a little incident to illustrate the pains they take. I had a serial running in *The Cosmopolitan*, and the editors offered a prize to the reader who sent in the best denouement. The idea was not to guess how I intended to end the story, but to see how others would end it. The best answer was sent in too late for the competition, but it was forwarded to me to look over. With the manuscript were letters and notes from sub-editors, calling attention to the good work of this writer. 'This man apparently has good stuff in him,' wrote the editor. 'We should keep track of him and encourage him.' Yet that man had never written anything else for publication."

Here are some technical points, gathered from two chats with Mr. Vance, concerning the business of writing for a living:

**I F YOU** can get a good character that will stand a series of stories, you have taken a long step toward independence. Mr. Vance's popular stories about the Lone Wolf afford an example. He says the Lone Wolf is an easy character to build stories about, because, as a reformed criminal, he has to struggle with his own conscience, with the police, who never think he is going to 'go straight,' and with the crooks who are always trying to drag him back to their life. Other characters have been popularized by Mr. Vance. A romantic character known as Terence O'Rourke figured in no less than sixteen stories.

"Try anything," is Mr. Vance's motto.



One does not have to be traveled in order to get an atmosphere of realism into a book laid in foreign scenes. Mr. Vance read fifty books on India before he produced "The Bronze Bell." The idea was suggested by the scene of the gateway of swords in a stage production of "The Prince of India." Bob Davis of *Munsey's* was impressed with the same thing and he suggested a story concerning a political society in which the final ordeal of initiation should be passing under the sword edges of a similar gate. He was for laying the scene of the story in the Balkan states, but India clung to Mr. Vance's mind. He has since been congratulated for the realistic picture of India life he drew in the story.

Don't sign away any rights to your story, such as motion picture rights, foreign rights, second serial rights, etc. They belong to the author.

"Of course, it is all right for a new author to make certain concessions," said Mr. Vance, "but after he has had two or three books published there is no reason why he should give anything away."

Mr. Vance was one of those who worked on the standard contract of the Authors' League, which is acceptable to publishers and yet protects authors from losses due to ignorance or carelessness. The most valuable by-product of a story today is the motion picture right.

"Kid yourself along at your work," he says. "Also, plot your stories thoroughly—even if your plots don't work out as you planned. It's a great thing to finish a story and find you have two or three plots left over."

Mr. Vance usually rises about 10 o'clock and works during the afternoon and evening. Sometimes he may not quit until well along in the morning. But it isn't the exact spot in the twenty-four hours where you begin or leave off work—it is the work itself that counts. Also, while he likes to "dope out" his plots when he is in a reclining position, he doesn't advocate that position for all authors—particularly married ones. He says one's wife is too apt to think he is not working and to insist on his getting up and thumping the typewriting machine.

## Easier to Buy Stories than to Sell, Says Bob Davis

**A**N EDITOR chap full of paradoxes is Bob Davis, again at the helm of the Frank A. Munsey publications. We asked him for a message to the authors of America, on his return to the editor's chair at the beginning of this year. In replying that he couldn't think of any message, it seems to us that he gave a message that all writers will want to hear.

During 1921 Mr. Davis tried his hand as a literary agent. In that time he gained a point of view that is not uncommon among writers. But his letter speaks for itself:

*My Dear Willard:*

Just got back from a trip South where I drifted to recover from an ill-advised dive into commercial life. I find your letter of the 26th. Thanks for your good wishes. It is fine of you to ask me to dictate an article explaining why I decided to return to the magazine chair. Well, there is no

article in it, Willard. I came here because I discovered that I had no particular aptitude for business life. It is much easier to buy manuscripts than to sell them.

Frankly, I haven't any message to give the writers in general. There has been a good deal of claptrap written by editors about what the public wants. No living man knows what the public wants any more than the public knows what the public wants. Occasionally, I think *like* the public instead of *for* them. If a story interests me I print it; if it doesn't I return it. That's as far as I care to go. If I ever make up my mind to address a general epistle to the writer folk on the subject I will see that you get a copy of it anyhow.

In the meantime, I am busy trying to catch up with the lost year. More strength and greater prosperity to you.

Ever sincerely,

R. H. DAVIS.

# Getting the Angle

## *Second Article in the Technical Series, "Conscious Evolution and the Short-Story"*

By David Raffelock

**T**HERE is a story about a man who dreamed that he was five different persons at the same time. When one of them moved about or spoke, the others were motionless puppets; so he had to jump quickly from one to another to animate all of them.

A dream of this sort is, perhaps, an uncommon experience, but almost any reader of popular fiction has had a similar vicarious experience, due to the author's misguided mechanics.

Stories may be rescued from such errors by *conscious attention*, while writing, to a very important principle of short-story technique. A story is more artistic, and usually more effective, when told as but one of the characters sees or experiences the incidents. So told, a story is said to have a single viewpoint or angle of narration.

This is the result of a decision by the author to be only one of his characters: or, as when the first person is employed, the narrator.

Should the author have three characters, they may be represented as angles of a triangle; four, of a quadrangle; five, of a pentagon, etc. Now, the author may be one of these angles, but must always be the same one. Suppose in the triangle, angle A is the hero; B the heroine, and C the villain. If the author decides to tell his story from the hero's angle, the viewpoint must consistently remain the same, though the relative positions of A, B, and C are changed.

**T**HAT is, you must not report anything that the hero does not know, see, or hear about. You must not desert the hero to investigate your other characters' minds, for the hero could know what they are thinking only by what they express in words, actions, or other responses. Thus, you can tell what other characters *seem* to

think, and yet keep the same angle of narration.

The angle of narration gives to many novices and some experienced authors a great deal of difficulty, much of which is due to a lack of conscious application, or of knowing clearly what they are trying to do. In the process of evolving a story—through conscious evolution—it is most important, after you have devised your situation, to decide upon the proper angle of narration to employ.

When the author has difficulty in maintaining a single viewpoint, he will do well to write a story, for practice, in the first person. Such stories are sometimes considered more difficult to sell, but the writing of them is a most important "finger exercise."

**S**TEVENSON'S "The Merry Men" begins: "It was a beautiful morning in the late July when I set forth on foot for the last time for Aros \* \* \* I had such breakfast as the little inn afforded \* \* \*". The reader knows that whatever is told in this story will be a part of the personal experience or knowledge of the narrator. It would be ridiculous, for example, for the story to continue somewhat as follows: "My simple meal finished, I was accosted by the waiter; his face was expressionless, but he was thinking that I was a fool to walk to Aros where unknown dangers awaited me. He said nothing of this to me, however; only, 'Is there anything else, sir?'"

Unless the narrator were a consummate mind reader, this would be an impossibility from the narrator's viewpoint. Seldom, if ever, in first-person stories is such an error made; but in stories of the third person, it occurs frequently. The author in the latter case feels that he has more latitude and may, if he chooses, report something that the character he is following has not

seen nor heard. But at best this is inartistic.

Furthermore, it interrupts the smoothness of a story in which the single viewpoint has been maintained to jerk away suddenly and show a bit of another angle. Perhaps the author finds a single consistent angle of narration more difficult; but this tax upon his energy and skill will produce a more finished piece of work.

An admirable story of character, "Editha," by William Dean Howells in *Harper's*, is told from Editha's angle, but it is marred by a lapse from the single viewpoint. For the time being the reader is the young woman. He believes as she does—perhaps against his will—thinks as she does, and acts in the same manner. Now consider, after two-thirds of the story is read, how jarring it is, for two brief paragraphs, to have to be someone else!

We read:

"Don't come, mother!" Editha called, vanishing.

Then:

Mrs. Balcom remained to reproach her husband. "I don't see much of anything to laugh at."

"Well, it's catching \* \* \*" (Mr. Balcom explains.) "I guess it won't be much of a war, and I guess Gearson don't think so either \* \* \*"

This break in the angle of narration is unnecessary, for ten brief paragraphs later, the same idea—that the war will not long continue—is given when Gearson tells it to Editha. It will usually be found that there is little excuse for such digressions.

In a novel or novelette, where the author is acting as an omniscient being, able to probe the minds of many; to flash from one character to another; and to do other tricks of magic and supernatural attainment, the same unity need not be preserved. But here we are considering the short-story in which a single angle of narration is superior in almost every case to the changing viewpoint.

**A** MYSTERY yarn in an early issue of one of the newer detective story magazines dealt with five or six characters, and the angle changed with every other paragraph. Reading the story was an experience very similar to the dream mentioned at the beginning of this article. In the story the reader was first the daughter in her

home; then her lover, miles distant; now a tramp, bent upon harm to the girl; again the young woman; her father now, hurrying home, troubled with a premonition of evil; once more the daughter, playing the piano; now the tramp, stealing into the house; then the girl's lover, thinking of her. And so it went—a nightmare of being half a dozen persons in bewildering succession.

This story would have been incomparably more interesting and effective had the one angle of narration been maintained. Told from the girl's viewpoint—or perhaps better, the father's—all of the necessary action could have been included, and instead of weakening the tension, it would have greatly increased it.

A limited viewpoint is necessary for many reasons. A careful understanding of its purposes will reveal that it aids in securing unity and cohesion, and helps to create interest and maintain suspense. The single angle of narration does not necessarily do all these things for every story, but it assists in accomplishing at least one of them.

**E**SPECIALLY in a story of many characters does the single viewpoint make for unity and cohesion. When the author decides, for the space of his story, to be one character and no other, he is following one road, and is not so likely to wander off into by-paths that will destroy the single purposefulness requisite in a short story. The mystery story discussed in a foregoing paragraph would have gained in cohesion by the employment of one angle of narration, thus tying together the bits of stories two or three paragraphs long.

Interest is enhanced by the device, especially in character and psychological stories, for the reader's attention is directed upon one person. Such a story becomes annoying if the reader is switched off to someone else, or to a locality where the hero is not. The single viewpoint is most vital to the interest of the mood story, for any change will injure the feeling or tone, and may destroy it.

The novice writer often errs in believing that by the maintaining one angle of narration suspense is endangered. This may be true of longer stories, but the opposite obtains in a short story where instead of suspense being weakened it is often increased.



A well-written story, "The Three Telegrams," by Esther Storm, appearing in *The Ladies' Home Journal*, made use of this device by keeping the viewpoint the same as Claire Rene's. The eight-year-old girl's brothers are away to war, and her grandmother is ill. One by one the girl receives three telegrams from the war department; she is afraid of them, and though she is not able to read them herself, she does not show them to anyone. The story is not melodramatic, but whatever suspense it has is maintained by consistently keeping the angle of narration Claire's. The story's style and characterization contribute, but these would not have been able to keep up the suspense had, for example, Jacques, one of the characters, said to himself, "Poor little girl. Little she knows that her brothers will never come back." It is by continually seeing and feeling the events as Claire does that the reader is urged on to the end.

In *The Red Book*, a story by Edward Mott Woolley, "The Keys to Ausable," is told from the angle of Jimmy Hazelton, but a break is made to tell of an incident between Bob and Agnes which results in antagonizing Hiram Clark, who sets up a rival automobile agency. The author here probably felt that it was better to break the angle, permitting the reader thus to see the episode, rather than to preserve the single viewpoint, and have Bob tell Jimmy what took place.

THE change is not necessarily a serious error, but the story would have earned a better unity and more artistic whole had the break not been made. The author should give conscious attention to avoid making small errors that are definite faults. Olive Wadsley wrote her "Diamonds and Roses," in *Saucy Stories*, from Billy's angle, yet allowed herself such lapses as the following:

"In point of fact, the attendant paid jolly little heed to Billy at all."

"'Fine looking boy; who is he?' a man asked a friend."

It is obvious, of course, that Billy did not know what these people said or thought of him, so comments such as these could have been omitted in the interest of artistic unity.

Another single point of view that may be

employed is that of a third person who has nothing to do with the dramatic action, being merely a reporter or narrator. Many of the "once upon a time" fairy tales are of such a type. By the use of this viewpoint, the reader is made to feel an easy familiarity with the story-teller, as if he were sitting nearby, talking to him. This is practically an external viewpoint, but sometimes becomes the omniscient viewpoint.

"The Life of Five Points," by Edna Clare Bryner (*The Dial*), is an excellent story told from a somewhat similar angle. It is a story of a town in the woods, such as might be told by a historian who saw deeper than the building and rebuilding of a city; who saw the pathos and foibles of human beings in a large, inclusive way. This story has a plot; the persistent struggle of humanity, handicapped or aided by its own attributes, against the forces of nature. The viewpoint employed is not ordinarily used, and is worthy of careful study. The present writer believes that this kind of story will prove an opening to the "new form" that some authors are so busily seeking.

Occasionally certain viewpoints are inadvisable. It is clear that the Sherlock Holmes tales could not well be told from the detective's viewpoint; but the author should try to avoid the "Dr. Watson" angle in such stories as being hackneyed. Mystery stories, and in general those that depend upon unknown or uncanny elements, and those based upon misunderstanding, should not be told from the viewpoints of characters who would be in a position throughout to reveal the answers to the difficulties.

Two viewpoints are finding disfavor with editors at present; that of the detective story told by the stupid friend of the great sleuth, and the third-person story that breaks off after the first few paragraphs, to continue as a narration in the first person—or the story within a story.

Another way of telling a story, now generally frowned upon, is that in which the author obtrudes himself. Ivan Turgenev, the Russian writer, does this several times in "Mumu," as, "But before reporting their conversation to the reader, we consider it not out of place to relate in a few words \* \* \* " And again, "The reader will now readily understand the perturbation of mind that overtook the steward Gavril \* \* \* "

The story is otherwise told in the third person, impersonally, and mostly from the viewpoint of Gerasim, a mighty servant.

WHEN the author consciously understands the principle of the single angle of narration, he is then confronted with the problem of choosing which angle to employ. He must choose for himself; he should know which character will best develop his idea and situation. And, of course, he should be guided partly by the character he understands best. Very often what makes a story appropriate for a woman's magazine is that it is told from the angle of a woman character; told from a man's angle, the same story may be not at all suitable.

To illustrate the effect of different viewpoints, the following study is given of "The Signal Tower" by Wadsworth Camp (*The Metropolitan*).

The story is written from Tolliver's angle, and we see him trying to reassure Sally, his wife, against her fear of being alone in their remote home, far from the railroad station where he works. Joe, who with Tolliver keeps the signal station, was formerly a boarder at their home, but because of his infatuation for Sally, was told to leave. The husband sends their son home with his revolver, which he had kept at the office. Joe is drunk and tells Tolliver, who relieves him at the telegraph instrument, that he is going to see Sally. There is imminent danger of a wreck, so personal troubles must wait. All during his nerve-straining hours of work, is the fear of what is happening at home. Joe does not relieve him at the specified time, and though this increases his suspicions and misery, the lives of a trainload of passengers are dependent upon his remaining at work.

THIS viewpoint ekes out every drop of suspense, for Tolliver can guess only, and he imagines the worst of what is happening at home. When his wife later drags herself to him, his fears seem to have been realized. But Sally confesses that she killed Joe in self-defense, and he is satisfied.

Had the story been told from the wife's angle, the development would have been somewhat as follows: Sally's fear of Joe seems to be unfounded, for it is nearly time for her husband to return. But now Joe

forces his way into the house. He is drunk and her little son shrinks away from him. Sally tries to gain time, for surely Joe will not fail to return to his duty. But her hope is lost. She wonders why Tolliver does not return, for he must know that something is wrong at home when Joe fails to come. For a little while she hates him who holds duty higher than her honor. Joe is making for her now. She dreads to kill a man, especially as she believes that her husband will then hate her; but she must choose, and her gun flashes.

The story might have been told from Joe's angle. He is enraged that the Tollivers should deny him their home, simply because Sally is so pretty that he fell in love with her. He swears revenge, and liquor strengthens his determination. With devilish cunning he realizes that today is a most opportune time, for he knows Tolliver's loyalty to duty. There is danger of a wreck, so he will have his and Tolliver's time for revenge. Drunkenly, he reels toward the remote home. Sally is alone with her small son. Joe feels that he has plenty of time; let her fear him awhile. He is surprised to find that she has a revolver; but she will be afraid to use it. She is only a woman. He laughs at her threat, plunges toward her, and is about to grab her, when the revolver crashes, and he stares in drunken wonder at the flash, then falls to the floor.

(It should be mentioned that to tell a story from the angle of a character who dies in the story is considered by many inartistic, because such a character could not tell of the events afterward.)

Finally, the story could have been told from the boy's viewpoint. Without realizing the significance and the danger implied by the weapon, the boy carries home the revolver his father intrusts to him. Vaguely he knows that his mother wants to protect herself with this heavy gun, and he feels that some of the responsibility rests upon himself. He watches his mother place the weapon on a shelf, and busies himself by telling her what a brave person he is and how he would protect her from giants and dragons. Then the door is pushed open and Joe enters. The boy is frightened, but he remembers his boasting. He tells the man to go, but is pushed aside. The boy recalls his fairy tales and wonders what he can do

against this big man. Joe is frightening his mother. He does not know whether to run for his father or not; then he remembers the revolver on the shelf, climbs upon a chair to get it, and gives it to his mother just in time for her to use the gun to protect herself from the drunken man.

THE author must choose the viewpoint he is best able to handle, or the one that creates the greatest interest and tension. Tolliver's is, no doubt, the most effective here. Also, by not showing the actual scene in which a woman kills a man, the story finds greater favor with the editors, who are inclined to shun "unpleasant" stories.

When plots come hard, the author may try writing a story by telling from a different angle, and by making changes in the plot, a story that has already been written. This is not plagiarizing if the author does not follow too closely what has been written; in any event it is good practice.

Consciously apply yourself, then, while planning a story, to choose the most effective angle of narration; and with the same clearness of thought, follow throughout your story that one viewpoint. This is a device in writing which will make your stories more unified and artistic, and will often increase their interest and suspense. Know your angle of narration.

## Manuscript Requirements of The American Magazine for 1922

By John M. Siddall, Editor

MY NEEDS for the year 1922 can be summed up in three short words, *good short stories*. However, it may be well to be more explicit in regard to what I consider a good story, judging it from the viewpoint of *The American*.

A very important question is that of length. I cannot use stories that are over 5000 words long. This is an essential factor to remember.

Highly colored, far-fetched and gloomy fiction is tabooed. Tragic stories, if they have a real lift to them, are welcome occasionally, but I must admit that I have a liking for cheerful stories with a good, strong heart appeal. Sex stories and psychological studies do not get across.

Now for the stories that do. Naturally, they must have a broad general interest so as to appeal to the majority—in fact, the majority should always be in the writer's mind. Possibly the quality I look for above everything else in our fiction is the quality of *reality*. I want stories that ring true, that depict the believable things of life through vivid characterization and convinc-

ing situations and plot. If the people in the story are natural, if they meet their problems with sense and humor, if their actions are largely sane and normal, if through the side light on human nature they reflect the reader gets a lift—well, I reach out and grab that story pretty quick.

I sometimes buy stories that are rather shy of plot, provided the characterization is particularly good. I feel I would rather sacrifice plot to characterization, if I have to. But, of course, the ideal story is one that has a well-thought-out and convincing plot as well as fine characterization.

There is little I can say about articles, because most of the articles I use are obtained by members of the staff, or by a corps of specially trained writers who work on the outside for me. Seldom does an article come into the office from the outside that is absolutely in line with the definite policy laid down by us.

Short sketches for our "Interesting People" department are usually purchased from outsiders and I am constantly in the market for them.



## 1922—and the Screen Dramatist

By Frederick Palmer

*This is the initial article in a photoplay department which will be conducted in THE STUDENT WRITER by Frederick Palmer, head of the Palmer Photoplay Corporation of Los Angeles. Mr. Palmer has assisted in the development of many successful scenario writers and is an authority on screen writing and screen conditions. We believe that students of the shadow-drama will reap exceptional benefit as a result of reading what he has to say each month.*

I AM convinced, after a careful survey of the moving picture industry, that this will be the year of the screen dramatist—the author who writes directly for the pictures, employing film language and film technique.

Slowly, but surely, the pictures have veered toward this point. The idea that the director is entirely responsible for the success or failure of a film has long since been dissipated; the belief that the presence of a well-known star is essential to successful production is also rapidly dying. At last the moneyed men of the industry have arrived at the same conclusion that producers of stage plays long since reached—that “the play’s the thing,” and that the man or woman who writes the play is a most important person.

Time was when the struggling scenario writer was looked upon by strutting actors and directors as a mere necessary nuisance. His importance at the studios was comparable to that of the stage carpenter, or of the “props.” Gradually, however, the producer began to observe that it was the “story” which the critics praised, or attacked, when they reviewed his offerings; that it was the story which those who paid good money to see his productions discussed when they left the theaters.

“This author chap must amount to something, after all,” they told one another.

“Anyhow, it ought to be good business to encourage him a little. We might get better stories and make more money.”

Whereupon they did encourage the author. Some of them, in their efforts to make up for past apathy, went to almost absurd extremes. Two of the greatest studios, for instance, set out to corral every “big name” in the world of fiction. Money seemed to be no object. Eminent authors they must have—eminent authors they obtained. They dragged them in from the highways and by-ways, from New York and from Europe. They seated these selfsame literary savants in beautifully appointed private offices, furnished them with pen and paper—and princely salaries—and instructed them to “give us stories.”

The eminent authors did give them stories—of every kind and description. And if the salaries paid them depended entirely upon the volume of their output, they earned every cent they received.

Unfortunately, however, the producers suddenly discovered that the fiction writer is not always a “screen writer,” that a large majority of their highly paid proteges were unable to grasp the entirely different technique of the pictures; and consequently most of the stories turned out by the eminent authors were decidedly unfit for production. Even though a hurried call was sent out to capable screen writers to rebuild many of the scripts into picturable dramas, the producers were in most instances out of pocket. The cleverest adapter of photoplays cannot construct a worth-while scenario from a story written entirely from the fiction angle.

A few of the so-called eminent authors did remain within the fold; but only those who were humble enough to concede their ignorance of screen technique, and were willing to take a thorough course of study

under the tuition of writers who, in the world of fiction and the stage, were practically unknown. Those of them who did this—Rupert Hughes is a notable example—have succeeded far beyond expectation, and have done much to advance the cause of the screen. The others are back in their various home towns, turning out fiction, and probably denouncing the producers as an unsympathetic, commercial group of men who have no appreciation of true art.

However, this experiment with eminent authors has had its good effect. It has turned the spotlight on to the photoplay writer, and has proved to the men behind the pictures that authors trained in screen technique are worth encouraging.

In consequence, original stories, written in terms of action and properly visualized, are eagerly sought by producers this year. Upon interviewing a number of leading producers, I have learned that practically all of them have been converted to this idea. Prices paid for novels and short-stories—for adaptation to the silver sheet—will undoubtedly be lower. Already, in fact, this trend has become noticeable. I have been told that Lasky paid but \$7,500 for the picture rights to "The Sheik"—one of the best sellers of 1922—whereas, two years ago, the author could certainly have demanded and received more than \$20,000 for the same novel. On the other hand—which will be good news to students of photoplay writing—the original photodrama will command a much higher price than ever before.

There is common sense behind this change

in policy. Purchase of screen rights to a novel or short-story is only the beginning, where cost is considered. At least \$1000 must be charged against the production for a reconstruction of the book, before it is in proper shape for being placed into continuity. Why not, the producers ask, give this extra \$1000 to the writer of a photoplay already in proper sequence, written especially for picture production, and capable of being put into continuity form without alteration or added expense?

Fiction writers, as is natural, will decry this attitude because it will cost them money; but, eventually, they must admit that they have no right to claim entrance to this new field without having paid the price of admission—which is a period of time spent in the study and practice of screen technique. After all, the short-story writer would be the first person to take up arms against the scenarist who might suggest that magazines should pay for fiction written in synopsis form, visualized in terms of action only, and constructed originally for the screen.

(EDITOR'S NOTE—It will prove interesting to note in the interview with Rex Beach, which is to be a feature of the March STUDENT WRITER, how the famous author confirms many of the predictions and statements made by Mr. Palmer in this article. Rex Beach's statements prove him an author who was willing to pay the price of study to learn the craftsmanship of photoplay writing, which he says is radically different from fictional composition.)

## How to Edit a House Organ

By Harry A. Earnshaw

(Concluded)

Probably most of the qualities demanded of the editor of the internal house organ will be required also of the editor of an external house organ. But the external publication is a far more complex proposition than the other. With the internal house organ the job is to build good will among employees; with the external, to build good will in the outside world. A false note or two in the internal magazine may not do

so very much harm, while lack of good judgment on the part of the editor of a magazine going to the outside may seriously affect the standing of the corporation with the trade.

It is my personal opinion that the house organ launched with the idea that it will bring direct sales is foredoomed to an early death. There are many cases in which a house organ has produced direct sales

in sufficient volume to pay for its publication for a long period. I will go further and say that I believe that any first-class house organ or publication which is continued for a considerable period *will* produce sales that can be attributed almost wholly to its influence. But it is not safe to guarantee that a house organ will pay for itself in direct sales, neither is it fair to the house organ or its editor to expect direct returns from it. The true function of a house organ being to create good will, it should help to lay a foundation of confidence without which no sale can ever be made. It cannot take the place of a salesman, and must not be supposed to do so. Its duty is to make the work of the salesman easier.

Starting out with this clear understanding of the general character of a house organ's mission, the editor will find it easier to undertake the details of expressing through that medium the thoughts which the institution wants to have conveyed to the outside world. The task calls for a person of character and courage. It is a peculiar thing that rarely does any company see itself as others see it.

In the publication of a house organ the editor must approach his work objectively rather than subjectively. He must present to the world the company, and the work it is doing, in terms which the world will understand. In a figurative sense, the editor must leave his office and go out into space a mile or two and look down and back at the proposition. He must get perspective. He will very quickly begin to find that many things which seemed biggest in the minds of those immediately surrounding him are matters of relatively small moment to the outside world.

An issue of a house organ is built a good deal upon the principle of serving a meal; the whole thing is a matter of balance. A good meal may have relishes, soup, fish, and dessert, but these will always be grouped around a central substantial item like roast beef, or steak, or chicken, or some such solid course. So a house organ should be built around at least one strong leading article. This article should not be too long in proportion to the number of pages in the book. In fact, its length is not so important as its strength.

Apparently there are what you might term two schools of theory in house-organ practice. Some people believe a house magazine should 'ammer, 'ammer, 'ammer on the 'ard 'ighway of business. Exponents of this theory apparently do not believe in humorous articles extraneous to the special business represented. They see no value in the material which, for lack of a better name, we call "human interest" stuff. Personally, I believe every issue of a house organ should contain enough variety of material to insure that there will be something to interest practically every person who might pick it up. For example, John Smith Company, manufacturers of tool steel, are getting out a house organ which goes to purchasing agents. In theory, and perhaps in fact, the purchasing agents are interested only in tool steel; but if a house organ on tool steel can be made so interesting and worth while, by reason of its general excellence, or its wit, humor, editorials, pictures, etc., that even the sixteenth assistant clerk in the auditor's office watches his chance to swipe a copy, the house organ is doing good work and accomplishing its mission. The sixteenth assistant clerk of today may be the purchasing agent of tomorrow, and in his mind has been sown the seed of a favorable opinion toward John Smith Company. On the other hand, if the magazine contains an authoritative and worth-while article on tool steel, the value of that article to the purchasing agent is not lessened by the fact that the same issue contains other reading matter or illustrations foreign to the subject.

And I know that even tool steel can be written about in such a way as to make interesting reading, not only for the technical man but for the layman.

The house organ is the most subtle form of benevolent propaganda. A good house organ persisted in will cause its readers to have a high opinion of the concern publishing it, without ever realizing how they got that opinion. Eventually that good opinion will result in a name being signed on the dotted line of an order blank.

A house organ should have a regular date of publication, and stick to it through fair weather and foul. The issue should go forth dated somewhat ahead of the



actual date of publication. In June nobody takes much interest in a magazine dated May, whereas one dated July promises a new sensation.

Many house organs are badly handicapped at the start because the editor underestimates the length of time necessary to get out Number 1 of Volume I. The first issue is late, the second one is likely to be a little later, and that is why it is a common thing to receive a house organ on March first bearing a Christmas cover with a border of holly in green and red. Equally inept is the copy arriving in August or September carrying a cover showing a boy holding a firecracker in his hand.

There is no such thing as an "expert" house-organ editor. The work calls for natural as well as acquired talents. A person, in order to be suited for it, must have a real liking and enthusiasm for writing, as well as a very practical commercial instinct. Horse sense is probably the most important qualification. House-organ editing is not salesmanship, nor is it the pursuit of literature, but a curious and interesting combination of both. As we have already seen, what a house organ is must necessarily depend a good deal on what the house-organ editor is.

I am deeply conscious of the inadequacy with which I have sketched this subject. It is not easy to tell "How To Edit a House Organ." I feel that it is more important to suggest to the would-be editor what a house organ is. If he grasps a true conception of the house organ, he will find ways and means to give that conception the form of the right kind of business-builder.

American business men, with all their keenness, initiative, and capacity for doing things on a big scale, are in some respects singularly conservative, also insular in viewpoint. Until very recently each branch of industry regarded itself as more or less independent of other branches, just as America, until the World War, failed to realize that she was adrift in the currents of the world as helplessly as the other nations. The thought that must be brought home sooner or later to all men is that no business is independent. Business is only another way of spelling busy-ness. Commerce is merely the expression of the interdependence of mankind. The vicious

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attacks being made by radicalism in all its forms and political disguises are not directed against any one industry, but against all industry; not against the capital invested in any particular business, but against the whole capitalistic system of economic order.

The events of the past few years, and the industrial chaos which even now is showing only the first faint signs of subsidence, have served to point out the fact that all business is woven together into a single fabric.

Space does not allow me to go further into this wider phase of the subject, but for a good many years I have been writing and speaking to house-organ editors in the hope of getting an increasing number of them to see that with their work of creating good will for a given business in particular goes hand in hand a measure of responsibility for the creation of good will toward the business structure as a whole. Citizens greatly need to have their confidence in the people restored. Thousands of house-organ editors, the chosen and privileged official trumpeters of as many mighty businesses, have it in their power to exert a vast and far-reaching influence for good. Into every house organ can be written, by editors with the big vision of their duties and privileges of citizenship, a message that will speak to the world in the name of sanity, ethics, and progress. To have even the smallest part in a work so great and so much needed is a privilege which gives to house-organ editing a thrill that has nothing to do with the pay envelope.

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# "Donald's Wager"

*January Wit-Sharpener Brings Forth Many Clever Plot Solutions—A Mystery Situation Offered for February Contestants*

THE task of judging the outlines entered in the January competition was made unusually difficult by the large proportion of submitted plots which were of prize-winning caliber.

Many outlines that could have been developed as effective character studies were rejected in the final analysis because they contained no very striking plot elements. It was reasoned that this is essentially a plot competition, and the plots, rather than other features, should be considered. In a large number of cases "luck" figured too prominently. At just the right moment something would "happen" to give Donald his necessary opportunity. Many ingenious developments were found, on consideration, to contain inconsistencies or improbable incidents, which ruled them out. Most of the outlines in which Donald resorted to crime were rejected as unsatisfactory, although one or two of these possessed enough elements of the unusual to win consideration.

Donald went through many interesting experiences. He almost invariably first found work either as a dishwasher, a wood-chopper, or a chauffeur. He was arrested with great frequency.

It might be said of the majority of unsuccessful manuscripts that they were narratives, rather than plots. We would suggest to contestants the importance of first getting in mind an effective climax. It was the twist at the conclusion which arrested attention for most of the plots which were given final consideration.

The January problem was as follows:

*Donald Bascomb, an idle young clubman, supported by a wealthy father, regales a group of companions with his opinion on the unemployment problem. Men out of jobs and "broke" are merely inefficient, he contends. There is work and money for everybody. He accepts a wager that he can't go into a strange city under an assumed name, penniless and poorly dressed, and prove his theory by earning his passage*

*home within two months' time. Donald is put on the train with a ticket to a distant city, and alights the next morning dressed in a suit of hand-me-downs, with a normal appetite for breakfast, and no money or valuables about his person. . . .*

First prize is awarded to Chas. J. Lisle of Salem, Ore. Mr. Lisle developed a story of more than usual substance, bringing about in logical, rugged manner the regeneration of the hero, and providing plenty of action, suspense and surprise, through a well-motivated plot.

*First Prize Winner*

## OLD BASCOMB'S BOY

Donald drifts into low restaurant, hunting breakfast and job. Speech marks him as out of part; spy, perhaps. Proprietor gives coffee with knockout drops. He awakens in alley, dressed in rags. Patrol takes him to police court. He tells his story, his family.

Judge says, "If you were Old Bascomb's boy, you'd be good for something; you'd fight, anyhow. I hate him, but he's a he-man; you're only dub and probably liar. If you're his son, you deserve the Island; if you're a liar, you need it—off you go! Six months!"

Judge writes to friend, ambitious politician, in Donald's city, who believes story. He needs support of Old Bascomb, who has tried to find son. Offers to come get boy out, and judge approves. Don, while breaking stone, becomes hard and fit; accepts, planning to liek politician for trading on family name. They go away, Don starts fight, is ingloriously walloped.

Politician hauls the wreck to Old Bascomb, believing that Bascomb will appreciate lesson to son.

Bascomb meets them, furious. Politician tells story, saying what police judge said: "A Bascomb is bound to be good for something," and adds, "I believe he's cured; he fought like hero for your good name." Old Bascomb sees point.

"You're right," he says. "What can I do for you?"

"Don't make terms with that robber!" shouts Don.

"I'm a dub, but with capacity to learn. Some day I'll be good enough to beat him with my fists if you don't with your money and politics!"

"You'll do it alone," says Bascomb. "He's made a man of you. If he's given you even one ambition, he's my friend for life. I'll send him to congress."

Don paid bet, but says his theory was right—he failed that one time through inefficiency.



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(This isn't my real name, of course. It has been revealed in confidence to the publishers of this magazine, who will vouch for my reliability. I've sold stories and other literary material to big and little magazines for fifteen years past.)

The second prize goes to S. H. Thomas of Roland Park, Md., for a whimsical development that contains a good "kick" at the end.

#### Second Prize Winner

Donald lands in a Western town, and goes in search of work. Everywhere it is the same question—What can he do? Finally he lands fifty cents in payment for sweeping out a cellar. Next day he is less fortunate. Hungry and tired, he hears someone say, "Take this. Get yourself something to eat." The speaker, a woman, is well dressed. He does not wish to accept charity. Will she give him something to do in return for the dollar?

Can he drive a car? She gives him an address. Be there at seven, wait for her on the pavement.

He is there at the hour. The door of the large house opens. The woman he had met that afternoon comes swiftly down the steps, gets into the machine standing outside after giving him directions as to her route. The machine is to be here again at eight.

Now and then she indicates the way. At some out-of-the-way place she gets out. How is he to find his way back? But before his question is answered she has disappeared. Some hours later he finds himself at the place where he had started.

Next morning this heading appears to one of the leading paragraphs in the newspaper. "Darling Robbery. Five thousand dollars' worth of jewelry taken while family were at dinner. Only clue to robbery a man who says he drove someone, somewhere, in the machine that was standing outside the house. Man suspected of being an accomplice; will be held until further evidence is secured."

Two months later telegram reaches Donald's friends. "Lost bet. Lord only knows when I'll return. At present my address is The Jail, Minneapolis, Minn."

Third place is taken by Orlo R. Chase of Ames, Iowa, for a development that is clever, though perhaps a little far-fetched. However, it offers good possibilities for light treatment, and might be so developed as to appear convincing.

#### Third Prize Winner

Donald's first step is to sell his expensive shoes and buy a less expensive pair. This gives him enough money to live on for a short while.

Meanwhile, in his home city, his three friends decide to investigate and see how Don is faring. They take a train for the city and, arriving, hire a taxi to take them to the hotel. Pleased with the service, they call up the head taxi office and engage the same taxi for the duration of their stay.

They have a fairly good time, during the following weeks, riding about the city and suburbs, but they fail to locate Don. The two months nearly up, they take a train for home. Arriving at the club rooms in their home city, they are surprised to find Don already there. Pressed by his friends, he tells his story.

"The first thing I did," he began, "was to sell my shoes. I bought another pair, much cheaper of course, then hunted for a job. It took me a week to get it. It happened this way. I was passing into a side street and a drunken driver nearly ran over me. I yelled at him and he stopped. We had a fight. I drove the taxi to a doctor's office—got my face bandaged up—then to the taxi company, and they gave me the driver's job." Here Don pulled out a yellow slip. "This represents the second month's savings. I spent the first month's for board and room and a pair of goggles."

"But where did you get the money to come home on?" queried one of the interested listeners.

"Oh, I drove taxi No. 99, and you fellows tip pretty heavily; you paid me that!" was the startling reply.

In general, the developments of the January problem were better than those for December, probably because the plot situation was better. The February problem will offer an opportunity for those who are ingenious at working out mystery yarns.

#### WIT-SHARPENER FOR FEBRUARY

Kenneth Watts, a young architect, glances up from his drafting board in a large office building to a window across the court, through which he has frequently observed an attractive girl stenographer, who occupies what seems to be an inner office, alone. To his horror, he discovers her in the act of struggling with two men, who quickly overpower her and drag her from the room. Without pausing for the elevator, Kenneth plunges down four flights of stairs, rushes into the adjoining building, locates the brokerage office where the girl works, and tells what he has seen. His story is greeted with incredulity. The manager of the brokerage

office tells him that Mary Kelly, the stenographer, left the Saturday previous on her vacation. A phone call to her boarding place brings the further information that she was known to have departed by train for a distant resort. No one saw the two men and girl leave the office or the building. Kenneth is puzzled, but not convinced that his eyes played him false. He believes the girl is in trouble and determines to solve the mystery

PROBLEM: In not to exceed 300 words, work out this plot situation to an effective conclusion.

For the best development submitted a prize of \$5.00 will be given; for the second best, a prize of \$3.00, and for the third best a prize of \$2.00. Winning outlines will be published in the February issue.

CONDITIONS: The plot outline as completed must contain not more than 300 words, exclusive of the original problem. The outline must be legibly typed or written. It will be returned only by special request, when accompanied by stamped envelope for that purpose.

Manuscripts must be received by the 15th of the month for which the contest is dated. Address Contest Editor, THE STUDENT WRITER, 1835 Champa Street, Denver, Colo.

The outlines submitted will be judged by their originality, ingenuity, appeal, dramatic value, and plausibility. The editorial staff of THE STUDENT WRITER will sit as judges.

## The Loafers' Club

The Loafers' Club is an informal organization of writers who meet at stated intervals to help one another out with plot difficulties. Some of these discussions, the names of the members being camouflaged, are reproduced in THE STUDENT WRITER for the light they throw on plot development in general.

THE Old Head looked around at the members of the Loafers Club at a recent meeting and informed Rabelais that it was his turn to disclose a plot.

Rabelais. It seems to me that the basic idea or beginning point of many detective

and mystery stories is an assortment of clues (or lack of them) utterly baffling. So, I thought of opening my story with an apparently impossible fact; a bank robbery with no evidence to show how the thief entered or left the bank building.

The setting is a very small town. The crime is discovered by the bank president when he arrives the next morning to open the building. There is a burglar alarm or special lock on the door, which only he could open. This is found undisturbed. None of

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the windows have been tampered with. The thief is not found in the bank, yet the safe was robbed after the president left the building the previous evening. Since the robber knew the combination, it is likely that he is an employee, one of the three besides the president who works at the bank.

My solution to the mystery is this: The cashier, whom I've called Garwood, has robbed the safe and conceals himself in a box which for a number of years had contained old ledgers and was securely nailed up. Day by day he destroyed a ledger at a time without being seen, until at last he had a space large enough to crawl into. He hid in this box in the evening when he was supposed to have gone home, robbed the safe, remained in the box, and planned to come out the next morning after the building was opened, when, during the confusion of early morning duties, he could do so unnoticed. He planned to leave the money in the box and carry it off later. But the robbery is discovered immediately and he gets no chance to escape from the box and is subsequently caught.

*Arnold.* It sounds interesting, but it falls down toward the end; the suspense gradually weakens, and I don't see that you have much of a climax.

*Rabelais.* I felt that was so, too, and thought of opening my story before the crime, showing Garwood planning the robbery and making it a sort of character story.

*Poe.* No, it seems to me that you have a good mystery basis there that could be developed. You could let your man get away with the robbery and have your story go on from there.

*Old Head.* I think you are on the right track there. Garwood succeeds with his scheme, and the mystery is apparently unexplained. But the bank president is a shrewd person and he has his suspicions and a plan to test them. Since you have but three employees who could reasonably have committed the crime, one of them is probably guilty. To get a punch at the end, you could lead the reader to believe that a young clerk is guilty. Lately he spends a great deal of money, whereas formerly he was very conservative. The president evidently suspects him.



*Rabelais.* That appeals to me. I was rather satisfied with the idea of the initial mystery setting, but to get any kick out of it as I had it, I'd have to make the president himself turn out to be guilty, or use some other trick to get a surprise. I like your suggestion better, but how am I going to get Garwood to incriminate himself?

*Huxley.* Working on the suggestion made, why not have the bank president frame matters to make the clerk appear guilty and thus get the cashier to make a large bid for some property by overcoming his caution? Then he will be unable to explain satisfactorily where he got the money,

and later, when confronted by the president's reasons for suspecting him, will confess.

*De Quincey.* Where will the punch come there?

*Rabelais.* I think I can work it out now. If the reader is made to believe that the bank clerk is guilty, telling the story from the president's point of view and not allowing Garwood to incriminate himself until near the end will cause this revelation to come as a surprise, I believe. Then there will still be interest in learning how he robbed the bank and succeeded for a time in escaping arrest.

## Here and There

By John Neil O'Brien

The man who first published in a magazine the stories of O. Henry, Jack London, Robert Louis Stevenson, Anthony Hope, and Rudyard Kipling, to say nothing of Rex Beach and many other successful modern writers, is back at the head of the magazine he founded. Of course we refer to S. S. McClure and *McClure's Magazine*. Through a business arrangement between the F. M. Lupton interests, publishers of *The People's Home Journal*, and Mr. McClure, he will assume the editorship of *McClure's Magazine*, which will be published by the newly organized McClure Publishing Company.

The founder's ideals and policies will be followed, we are informed, in new issues of the magazine. It will appear in new form, 8¼x11½ inches in size, with a page of three columns. The first appearance of the new magazine will be in March.

\* \* \*

Norman Hapgood has been chosen editor of *Hearst's Magazine*. He expects to reorganize the staff and get out a new kind of magazine, it is said.

\* \* \*

William Allen White writes us from Emporia, Kan., that the reports that he is editor-in-chief of *Judge* are incorrect. "I have nothing to do with the policy of the paper. I only write the editorials, and

send them by mail and wire into the office." Well, we still congratulate *Judge*.

\* \* \*

May we be pardoned for knocking out a half-dozen lines by way of a boost for "home talent." Blanche Colton Williams of Columbia University, in a review of the short-story of 1921, devotes an appreciative paragraph or two to Courtney Ryley Cooper, a Colorado writer, now sojourning in Idaho Springs.

Of his animal stories which have been appearing in *Cosmopolitan* and *The Pictorial Review*, she says: "Courtney Ryley Cooper treats his monkeys, tigers and elephants as though they were human beings, evincing by his titles anthropomorphic (look under A in any unabridged dictionary) interest. Love, friendship and hate exemplify themselves in the specimens he must have known personally, so intensely and minutely does he depict their passions in his current tales."

For Miss Williams's information we might say that Cooper hobnobbed with monkeys, tigers and elephants for several years while he was press agenting a circus.

\* \* \*

E. K. Tobler is a "literary person" of Denver who comes in for notice. He won \$100 of Grenville Kleiser's money for the best list of fifty prose similes submitted in

## The Editor Literary Bureau

### Criticism and Revision of Manuscripts

For more than twenty years this organization has been helping writers to perfect and make salable their work. It was begun by Mr. James Knapp Reeve, who for more than half this period had it under his exclusive direction, and hundreds of letters in our files testify to the direct help given. Mr. Reeve has now resumed his work and will give it his exclusive attention, and all manuscripts submitted will be read and reported upon by him personally.

The aim always will be to give constructive criticism; to avoid the beaten tracks; to analyze each manuscript, and to find not only its weak points, but as well all that is of value. In almost every manuscript there is something of good; it may be the plot only (if a story), or the characterization, or the setting, or the style. However imperfect it may be technically, there is almost always something upon which to build, enough to warrant saving it from the waste basket.

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For a manuscript of more than 40,000 words, the fee is \$20.00 plus \$.40 for each thousand words over 40,000; that is, the fee for a manuscript containing 84,000 words will be \$20.00 plus \$17.60, or \$37.60.

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**Franklin, Ohio**

\*Founder and former editor of The Editor.  
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a contest conducted by the Funk & Wagnalls editor. Mr. Tobler's list reveals him as a regular reader of the Bible.

\* \* \*

A newsdealer was recently arrested in Denver, during a crusade against so-called immoral publications, for selling *Whiz-Bang*, the police asserting that it contained suggestive and improper matter. The editor of *Whiz-Bang* has announced that he will defend the dealer to the highest court in the state, in an effort to test the validity of a city ordinance barring magazines of its type. Incidentally, *Whiz-Bang* claims the second largest magazine circulation in the United States.

\* \* \*

Justice M. Warley Platzek of the Supreme Court of New York is quoted in a report of his remarks in the case of Walter Flavius McCaleb against the *Metro Pictures Corporation* for damages resulting from an alleged misquotation, as saying, "It is a manifest wrong that a purported quotation from the work of any author should be published when the quotation is diametrically opposed to the opinion in fact expressed by him. Any writer has a natural right to be protected against the garbling or misrepresentation of his literary work."

Mr. McCaleb complained that the *Metro* people threw on the screen a statement purporting to be a quotation from one of his books which tended to injure him as an author and historian.

\* \* \*

A French negro, Rene Maron, author of "Baboula," is the winner of the greatest literary prize of the year, the Prix Goncourt. This award of \$1200 was offered for the best novel written in 1921.

## NEW BOOKS

*Tangled Trails.* By William MacLeod Raine. Houghton Mifflin Company, Boston.

Writers who are interested in the technique of the mystery story will find William MacLeod Raine's latest book, "Tangled Trails," worthy of consideration.

Possibly because it is Raine's first essay in novel form at the mystery type, "Tangled Trails" has a challenging freshness not found in the work of more seasoned writers of this kind of fiction.

G. K. Chesterton in a recent article observes that anyone can write a mystery story. The formula, he asserts, is to make the solution so evident from

the start that the reader will exclaim upon finishing the story, "That's exactly the way I thought it was going to come out."

The facetious comment of the paradoxical Englishman is merely an exaggerated statement of what ails most mystery stories. But Raine's latest yarn is not subject to this criticism.

If five readers out of fifty can guess, before they come to the chapter in which the cat is let out of the bag, who committed the murder that is the subject of investigation in "Tangled Trails," it would be a surprisingly good average. In fact, most readers will be so dead sure that one of two or three other persons is guilty of the crime that they will be positively sorry for the author for having got himself into such a transparent mess. This is just the impression Raine sought to create. The trick of concealing the real solution under an apparently obvious solution has been employed to advantage in detective stories before, but rarely with greater success than in "Tangled Trails."

The story begins with the discovery of the body of a wealthy land-dealer bound and gagged and dead in his bachelor apartment. This is followed by an inquest at which suspicion is cast upon four different persons. Here the authorities drop the case and the duty of finding the murderer is assumed by a Wyoming cowboy and his cowgirl sweetheart. To add zest to the chase, Raine involves the good name of the sweetheart's sister in the solution of the mystery.

Part of the novelty in the plot and development of "Tangled Trails" lies in the situation of having eight persons enter and leave the room of the land-dealer within an hour, on the night of the murder, without any one of the eight knowing that the others had been there. Each, knowing that suspicion rests upon him, assumes an air of wary secretiveness that makes the solution of the mystery the more difficult and creates an atmosphere that is very proper in a detective story.

The solution of the plot is achieved by a process of eliminating each of the eight persons under suspicion, and accounting for the hour within which the dead man was supposed to have been murdered, except for two or three minutes, when it appears that no one was with the land-dealer in his rooms. Then, by an accumulation of circumstantial evidence, the guilt is fastened upon a character who has been only incidentally referred to early in the story.

The average reader is taken by surprise. He has not been led to give this character a second thought until he is dragged in at the end and confronted with evidence which is overwhelming. In having kept hidden until the end of the story threads of proof which make this denouement convincing, Raine has achieved an effective stroke.

The movement is brisk, the dialogue is handled professionally and the reader is not called upon to turn back every now and then to pick up the fortunes of a character that had been introduced and dropped. The eight principals are skillfully kept well abreast of the action.

All in all, "Tangled Trails" is the kind of book that runs the electric-light meter up out of sight.

J. N. O'B.

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**LETTER - PERFECT MANUSCRIPT TYPING** is a feature of The Student Writer service. Our typing is superior for literary workers to that obtainable from commercial typists. The prose service includes careful editing and a brief critical opinion with market suggestions. The neatness and perfection of our typing is a delight to the editorial eye.

#### RATE FOR PROSE TYPING

Per thousand words (with carbon copy) \$.100

**VERSE CRITICISM** in The Student Writer workshop is in charge of Mr. John H. Clifford, whose intuitive and scholarly help is highly valued by verse writers in all parts of the country. Our criticism of verse is practically revision as well, since faults not only are pointed out but corrected by way of illustration to the author.

#### RATES FOR VERSE CRITICISM

20 lines or less (without typing).....\$1.00  
Additional lines, each..... .05

#### VERSE TYPING

Each poem, up to 25 lines..... .25  
Additional lines ..... .01

**PHOTOPLAY CRITICISMS** are handled by a critic qualified by experience and training to give students authoritative advice on the writing and marketing of screen material. The usual fee for criticism of a five-reel photoplay synopsis is \$5.00, although special rates may be made upon examination of the material.

All Fees Payable in Advance

**THE STUDENT WRITER**  
1835 CHAMPA STREET  
Denver, Colo.

### The Literary Market

(Continued from page 3)

*The Fun Book*, 110 E. Twenty-third St., N. Y., edited by Albert Nelson Dennis, prints humor in verse and prose and cartoons. It does not aim to enter the "high-brow" class, but it states that it "maintains a high standard and consistently sidesteps the lewdness and sexual appeal noticeable in some of the newer supposedly humorous publications." It pays a good rate for jokes, skits, anecdotes and humorous verse.

*The Sunday School Times*, 1031 Walnut Street, Philadelphia, Pa., Charles G. Trumbull, editor, pays for material on acceptance at from \$4 to \$6 a thousand words. "Its present needs," Mr. Trumbull writes, "are for short-stories of 500 to 700 words for children and about 3000 words for adults, and for brief religious poems."

*Picture-Play Magazine*, 79 Seventh Ave., N. Y. Charles Catchell, editor, writes: "I would appreciate it if you would make a note to the effect that we don't encourage any unsolicited contributions, as practically all our stuff comes from our own staff of specialists."

*The Talmud Magazine*, The Talmud Society, Boston, Mass., is a new magazine devoted to "the presentation of Jewish literature and ideals, and to emphasizing the American principle of fair play as opposed to racial prejudice and intolerance." The list of contributors embraces some of the most celebrated writers here and abroad. Harold Berman is editor.

*Tempo*, a magazine of verse edited by Oliver Jenkins, has moved from Danvers, Mass., to 66 East Elm Street, Chicago. The magazine has been through two numbers, the second of which contained poems by Edward Woodberry, Amy Lowell, Gamaliel Bradford and a number of lesser names. Mr. Jenkins says that he welcomes new poets.

*Broom*, Rome Italy, is announced as another of "those new modernist publications, running mostly to poetry, criticism, and realistic prose." Its editors are Harold A. Loeb and Alfred Kreymborg, both Americans. *THE STUDENT WRITER* at this time is unable to announce whether the magazine pays for material. Nearly all of the contributors to the first number are well-known modernists.

*Popular Science Monthly*, 225 West Thirty-ninth Street, New York, will celebrate its semi-centennial anniversary during 1922, and Paul A. Jenkins, managing editor, announces that he will be glad to pay generously for suggestions received for the anniversary issue. They should be mailed without delay.

*Poet Lore*, 194 Boylston Street, Boston, Mass., Ruth Hill, managing editor, a quarterly, does not usually pay for material, except with copies of the issue in which a contributor's work appears. It uses articles on literary subjects, original and translated poems and plays. Plays should not exceed one act. Nothing else is required.

*The Magazine of Fun*, 800 North Clark Street, Chicago, Ill., edited by J. C. Henneberger, is in need of verse, jokes, skits and anecdotes and short humorous yarns. No fiction is used. Payment is on acceptance at from 1 cent a word upward, according to quality.

*Survey-Graphic*, 112 East Nineteenth Street, New York, edited by Paul U. Kellogg, pays \$5 per page of 1200 words for articles on first-hand experience in social welfare, civics, education, industry, labor, public health, etc. It uses nothing else. Payment is on publication.

*The Poet and Philosopher*, 32 Union Square, New York. F. L. Schmidt is editor of this quarterly. Most of the articles are written by the editor. However, he states that he is in need of short stories (1000 words) of "poetic atmosphere," and lyric, epic and dramatic verse of any length suitable to a single poem. Payment for poetry is at from one to ten cents a word and is made after publication. "Mystery, back-woodsman and dialect stories are not desired."

*Garden Magazine*, Garden City, Long Island, New York. Leonard Barron, editor, writes: "We use only material relating to ornamental gardening from the viewpoint of the garden owner. Material must be technically exact and botanically true. Payment is on acceptance."

*Everyday Life*, 337 West Madison Street, Chicago, A. E. Swett, editor, is stated to be in the market for short stories of from 2000 to 2500 words. Love, mystery, and adventure are the types sought. Pays on acceptance.

*The Music Trade Indicator*, 25 East Jackson Boulevard, Chicago, Ill., needs correspondents in several cities to supply it with news-letters. A limit of 1500 words is placed on this kind of material. Payment is on publication. Prospective correspondents should correspond with the editor.

*The Frank A. Munsey Company*, 280 Broadway, New York, informs THE STUDENT WRITER that rumors to the effect that it contemplates launching a new magazine similar to the *Argosy All-Story Weekly* are not well founded, at least for the present.

*The American Sunday-School Union*, 1816 Chestnut Street, Philadelphia, Pa., publishers of *The Sunday-School World*, *The Young People's Paper* and *The Picture World*, announce the following requirements for their various publications: *The Sunday-School World* desires articles based on actual experience, dealing concisely with all phases of Sunday-school work, particularly in rural districts. Payment is at the rate of \$5 a thousand words. *The Young People's Paper* desires articles or stories adapted to the interest and benefit of young people of from twelve to twenty. Every story should impress a lesson by suggestion, not by preaching. Length should ordinarily be about 2200 words, but may on occasion run to 13,000 words. Short articles of from 800 to 1600 words on nature, biography, invention, etc., are used. Photographs help sell articles. Payment is at the

rate of \$5 a thousand words. *The Picture World* uses stories, incidents and articles from 400 to 800 words, appealing to children under twelve. Verse, accompanied by drawings, is acceptable. Payment is at the rate of \$4 a thousand words. Payment for all three magazines is made on the tenth of the month following acceptance.

*Motor Age*, Mellers Building, Chicago, Ill., reports that it buys material written by persons "familiar with the automotive industry" and from no others. Contributors are advised to consult the editor as to their acceptability before submitting manuscripts.

*The Household Guest*, 141 West Ohio Street, Chicago, Ill., edited by Howard D. Clark, is overstocked with short-stories at present. Ordinarily it has need of fiction from 2000 to 6000 words in length, of romantic, love-story, mystery and Western types. Sex and crime stories are barred. It also uses verse of from two to ten stanzas. Articles, editorials, serials, and novelettes are not desired. Payment is at the rate of \$2.50 to \$5 a thousand words on acceptance.

*The Midland*, Iowa City, Iowa, does not pay for material. It uses short-stories portraying life in the Middle West and verse. Many contributors are said to apply for admission to its pages for the "honor." The publication has been accorded high literary rating by many critics.

*The Southern Review*, Ashville, N. C., whose requirements were set out in the January STUDENT WRITER, is now reported to have gone out of business.

The following magazines have recently discontinued publication: *Aero*, *Azothe*, *Film Stories*, *Experimental Science*, *Auto Era*, and *Sporting Blood*.

*The Baptist*, 417 South Dearborn street, Chicago, Illinois, does not ordinarily offer compensation for material. Most of the material is furnished by members of the Baptist communion.

Walter Neale, 440 Fourth Avenue, New York, who announces himself as a publisher of general literature and as head of The Neale Publishing Company, The Cosmopolitan Press, and The Authors & Publishers Corporation, recently wrote to a contributor: "I shall be very glad indeed to read your manuscript with a view to its publication in book form, but only upon the understanding that you would defray at least a part of the cost of publication in the event of my finding your manuscript available, and I think that you would find no publisher who would be willing to defray the entire expense." Neale voices his opinion of writers as follows: "I have heard of dishonest authors, and I am rather inclined to think that there are several thousand dishonest authors, and as a class, I know of no persons more dishonest than authors." Mr. Neale's opinions may be accepted for what they are worth. Certainly, few publishers of high standing issue books at the authors' expense.

(Continued on page 30)

# THOROUGH — CONSTRUCTIVE — PRACTICAL

*That Is What Thousands Who Have  
Been Helped by It Say of*

## *The Student Writer's Literary Criticism Service and Instruction in Story Writing*

### **Bargain Prices** for **LITERARY CRITICISMS**

The recent enlargement of **THE STUDENT WRITER**, with resulting growth of our subscription list, has brought us into touch with many new friends. We want them to become acquainted with our prose criticism service.

As an incentive for them to do so, we have decided to offer

**25 per cent discount from  
regular rates  
until June 1, 1922.**

While the purpose of this offer is to induce new readers of **THE STUDENT WRITER** to become clients of the criticism service, old clients will, of course, be given the advantage of the generous reduction.

Professionals and beginners alike regularly seek aid of **THE STUDENT WRITER** in rounding their manuscripts into salable shape. We have been helping authors to win favorable attention from the editors for more than five years past, and our service is rated as unexcelled.

The majority of stories fail to sell either because they are faulty or because they have not been submitted to suitable markets.

We point out, in kindly yet unsparing fashion, the faults that stand in the way of sale and of the author's advancement. We show in detail how to correct the faults of the manuscript

by revision. Nor do we fail to dwell upon good points as well as weaknesses.

Among our clients of the past are many successful writers of today. We encouraged, advised them, and helped to whip their early stories into salable shape. We are doing the same thing now for dozens of writers who will be famous tomorrow.

We know the markets better than the average writer. Our suggestions for submitting a manuscript are frequently worth many times the cost of the service. For example, a client who had never previously sold a story was advised by us a few months ago to make certain changes in one of his tales and to submit it to a certain publication which we knew to be favorably inclined toward his type of material. He not only sold that story but established a connection which has meant a steady market for his yarns ever since, at increasingly good rates. To put it concretely, one suggestion made in a criticism to this author proved to be worth thousands of dollars.

• • • •

Our files are crammed with letters praising the service we render writers and thanking us for assistance given in specific instances. The work is given the personal attention of Willard E. Hawkins, editor of **THE STUDENT WRITER**.

One of Madame Nazimova's greatest screen successes was "Revelation," a photoplay adapted from a story by Mabel Wagnalls, who first submitted it to **THE STUDENT WRITER** criticism bureau. Concerning the developments, she wrote as follows:



"It may interest you to know that I profited by your criticism of my 'Rosebush' story to such an extent that it has made something of a record. Here is its history:

"I cut the thing squarely in two, upon your advice, then gave it to an agent. He sold it to Snappy Stories. They published it at once. To my great astonishment it was reprinted in Current Opinion. Four days later I received a request for the moving picture rights, and a week later a similar request from another firm. I sold the rights for a sum very much in excess of that received for the short-story rights, and have also sold (on the strength of this) the movie rights to my novel about Mme. de Pompadour. 'The Rosebush of a Thousand Years' has also been published in book form.

"Furthermore, I have been offered a position as consulting scenario writer, and have been asked for more of my own screen stories. The magazines also have asked for more of my work.

"I want you to know that I thoroughly appreciate the careful and lengthy suggestions you made about my queer little story, 'Adrift on the Centuries.'

"I have given your name to other writers and I shall be glad to turn to you myself when in a dilemma."—MABEL WAGNALLS.

"Allow me to thank you for the interest you have shown. I have employed other critics, so know how to appreciate you."—W. W.

"That ability of yours to 'see through' a story and point out the remedy remains as much of a mystery to me as it did when you criticised my first script. I've used the title you suggested."—E. C. M.

"Thanks very much for the lengthy criticism and suggestions on my last story. I am pleased to note your suggestion concerning the editors' dislike for stories based on matrimonial paper advertisements; also that the title is similar to some others. How would one have a chance to learn these things but through a critic? I am beginning to see how one might best employ the services of a critic no matter how high up the ladder he may climb."—W. C. W.

A STUDENT WRITER criticism is rarely less than 1,000 words in length; it is usually longer. The theme, plot, construction, unity, viewpoint, character drawing, atmosphere, style, dramatic appeal, title, and commercial possibilities, are discussed from a frank editorial standpoint. If the manuscript has salable possibilities, a list of probable markets forms a part of the criticism.

No other bureau, we feel assured, gives more help for the outlay involved. We have never known a student to complain that the service was not worth the fee charged. On the contrary, the greater part of our clients are "regulars"—authors who turn to us for advice many times during the year.

Submit a manuscript and prove for yourself the worth of our instruction.

## "Get Acquainted" Rates

Effective until June 1, 1922

### REGULAR RATES

For Each Manuscript of

2,000 words or less.....	\$2.00
2,500 words or less.....	2.50
3,000 words or less.....	3.00
4,000 words or less.....	3.50
5,000 words or less.....	4.00
7,000 words or less.....	4.50
10,000 words or less.....	5.00
Longer manuscripts, each 10,000 words..	4.00
(Thus 20,000 words will be \$3.00; 50,000 words, \$20.00, etc.)	

Deposits may be made to be applied at the present low rates at any time in the future. For deposits of \$25.00 or more an additional 10 per cent discount will be allowed.

Example: Under the regular rates, criticism of a 5000-word manuscript would cost \$4.00. Prior to June 1, under this offer, the same service will be given for \$3.00. If the manuscript is submitted under a \$25.00 deposit, an additional 10 per cent will be deducted from the \$3.00 rate, making the cost \$2.70.

All fees payable in advance. Inclose return postage.

### 25 PER CENT DISCOUNT RATES IN

EFFECT UNTIL JUNE 1, 1922

For Each Manuscript of

2,000 words or less.....	\$1.50
2,500 words or less.....	1.85
3,000 words or less.....	2.25
4,000 words or less.....	2.60
5,000 words or less.....	3.00
7,500 words or less.....	3.35
10,000 words or less.....	3.75
Longer manuscripts, each 10,000 words..	3.00
(Thus 20,000 words will be \$6.00; 50,000 words, \$15.00, etc.)	

**The Student Writer Workshop** 1835 Champa Street  
Denver, Colo.

## The Literary Market

(Continued from page 27)

*Contemporary Verse*, Logan Post Office Philadelphia, invites verse up to 200 lines in length. "Egoistic and baldly realistic verse" is not wanted. No compensation is offered, except the annual award of prizes. The sum of \$350 will be distributed in 1922. Charles Wharton Stork is editor.

*The Century Company*, 353 Fourth Avenue, New York, announces the establishment of a permanent London office in charge of Joseph Anthony. Mr. Anthony will handle the sale of Century book and magazine material in the London market and will devote his energies to developing the Century list of European authors.

## Prize Contests

*Outer's Recreation*, 9 South Clinton Street, Chicago, Ill., is offering eight prizes for outdoor stories. The first prize is \$1000; second, \$600; third, \$400; fourth, \$300; fifth, \$250; sixth, \$200; seventh, \$150, and eighth, \$100. Manuscripts must not be less than 4000 words nor more than 6000. Any kind of outdoor story is eligible. It need not even be in fiction form; it may be straight narrative, but it must be typewritten, and must be mailed flat to the "Contest Editor." The usual superscription, embracing name of author, title of story, and number of words, should appear on the first page. Manuscripts should reach the contest editor not later than March 1, 1922. Stories that do not win prizes may be purchased at regular rates.

*The Journal of Osteopathy*, Kirksville, Mo., Ray G. Hulburt, editor, writes: "Will you announce that Dr. George Still, president of the American School of Osteopathy, will pay \$200 in gold for the best pageant on the history of Osteopathy. The contest closes June 1, 1922."

*Popular Science Monthly*, 225 West Thirty-ninth Street, New York, announces a monthly prize contest for photographs of interesting inventions, novelties, engineering triumphs, etc. Three prizes, \$25, \$15 and \$10, will be awarded each month for ten months.

*National Pictorial Monthly*, published by The Physical Culture Corporation, 119 West Fortieth Street, New York, offers \$1,000 split into one first prize of \$500 and five second prizes of \$100 each for the best articles reflecting the purpose of the magazine. The contest closes March 1.

*Film Fun*, 627 W. Forty-third Street, New York, will pay monthly to the writer of the best original synopsis, based on published photos, the sum of \$25. Comedies are preferred. The scenarios printed with the prize-winner will be paid for. Manuscripts should not exceed 500 words.

*The Photo Drama Magazine*, Mt. Vernon, Philadelphia, will pay \$5 each month for the best limerick submitted on any great film star. The full name of the actor or actress suggested must be used in every piece of verse printed. No manuscripts are returned.

*The Chicago Tribune*, Chicago, Ill., will pay \$5 for every love-letter published. Address Doris Blake, in care of The Tribune.

*Physical Culture Magazine*, 119 West Fortieth Street, New York, offers a market for photographs of both men and women of good physique; photographs of unusual babies and poses of new exercises and of feats of strength.

*The Knights of Columbus* offer a first prize of \$2,500 and five other prizes of \$1,000 each for the best essay on various phases of American history. The conditions governing the contest will be mailed to any one interested in the contest by John H. Reddin, Denver, Colorado.

## Some Recent Expressions

Arthur Preston Hankins, author of "The Jubilee Girl" and many other novels, serials, and short-stories:

"I want to congratulate you on the new STUDENT WRITER. In its old form it was a little dandy, but the new is far more ambitious than I expected. I read it from cover to cover and was delighted. While I used to subscribe to all of the writers' periodicals, for the past two years I have seen none of them but yours. The others had become so infernally meatless that I had given them up in disgust, and have been wondering why our craft was not entitled to a good, big publication. THE STUDENT WRITER is just what I have been wishing for for several years."

G. Haines Trimmingham, managing editor *The Rubber Age*, feature story and fiction writer:

"THE STUDENT WRITER was a pleasant surprise. I had heard of the publication but saw it for the first time yesterday. Nothing I could say would convey my opinion of your magazine better than the enclosed order for a two-year subscription. I find THE STUDENT WRITER helpful, interesting, and well-edited. Your 'Loafers' Club' department is the only one of its kind carried by any contemporary writers' trade journal."

J. Frank Davis, leading fiction writer:

"Good stuff, the new STUDENT WRITER. In its lesser incarnation it was always worth having, and now it is gratifyingly more so. Every good wish for success."

Professor W. L. Mason, Santa Monica, Calif.:

"I am advising the members of my short-story class to subscribe for your magazine."

## Authors' Supplies

MANILA MANUSCRIPT MAILING ENVELOPES, unprinted, two sizes, No. 10 and No. 11, for sending and return, by parcel post as follows: 50 (25 of each size) for \$1.00; 100 (50 of each size) for \$1.50; 150 (75 of each size) for \$2.00; 200 (100 of each size) for \$2.50. Address The Student-Writer.

# Photoplay Corporation Searches For Screen Writers Through Novel Creative Test

**Critical Shortage of Stories can be met only by discovering new film writers. World's leading photoplay clearing house invites you to take free examination at home.**

The motion picture industry faces its supreme crisis. With its acting personnel at the artistic peak, its apparatus close to mechanical perfection, the fourth greatest industry in the United States acutely lacks one thing it must have to go on—original stories. The Palmer Photoplay Corporation is combing the country for the talent that is needed.

Literature and the drama have virtually been exhausted. The public has demonstrated at the box office that it wants good, original human interest stories, not "warmed over" novels and plays.

Excellent original stories are being written for the screen, and sold to producers at from \$500 to \$2,000 each, by

**Writers Who Are Trained in the Scenario Technique.**

Not just everybody—only those gifted with creative imagination and trained in the language of the studios. The unimaginative, unoriginal person can never sell a scenario, no matter how well he masters the screen writers' technique; and the gifted story teller may as well write his idea in Chinese as to prepare it without the technique.

But how can you know whether you possess creative imagination? Should you acquire the technique, and attempt to enter this fascinating and handsomely paid profession.

First, there is no way to endow you with natural ability. Either you have it, or you have not. But if you possess creative talent, the Palmer Photoplay Corporation can, by its novel psychological home test, discover it. Then, if you so elect, the Corporation can train you to think in terms of the studio; to write your story so the director can see its action as he reads.

**Send for the Free Van Loan Questionnaire**

By this scientifically exact series of psychological test questions and problems, the degree of natural aptitude which you may possess can be accurately determined. It resembles the vocational tests employed by the United States Army, and an even-

ing with this novel device for self-examination is highly fascinating as well as useful. It was prepared by H. H. Van Loan, the celebrated photoplaywright, and Prof. Malcolm MacLean, formerly of Northwestern University.

These are the leaders behind the search for screen writing talent. They form the Advisory Council of the Palmer Photoplay Corporation.

THOMAS H. INCE, Thos. H. Ince Studios.

FRANK E. WOODS, Chief Supervising Director Famous Players-Lasky Corp.

LOIS WEBER, Lois Weber Productions, Inc.

C. GARDNER SULLIVAN, Author and Producer.

JAMES R. QUIRK, Editor and Publisher Photoplay Magazine.

ALLAN DWAN, Allan Dwan Productions.

ROB WAGNER, Author and Screen Authority.

Through this test, many successful photoplaywrights were encouraged to enter their profession. It is a simple test applied in your own home. Its record is held confidential by the Corporation.

The Palmer Photoplay Corporation offers you this free test because scores of screen stories are needed by producers.

Scores of good stories could be sold at once, if they were available. The Palmer Photoplay Corporation exists, first of all, to sell photoplays to producers. Its Educational Department was organized for one purpose, and one only—to develop screen writers whose stories it can sell.

Look over the list of leaders in the motion picture industry who form its advisory council. These leaders realize that the future of the screen drama is absolutely dependent upon the discovery and training of new writers. Many can tell a story, and, with training, can tell it in scenario form. The Palmer Photoplay Corporation is finding them in homes and offices all over the land.

**You are invited to try:  
Clip the Coupon**

The whole purpose of this advertisement is to invite readers of The Student Writer to take the Van Loan Questionnaire test. In all sincerity, and with the interests of the motion picture industry at heart, the Palmer Photoplay Corporation requests you to try. Who can tell what the reward may be in your case? For your convenience, the coupon is printed on this page. The questionnaire is free, and your request for it incurs no obligation upon you.

## Palmer Photoplay Corporation

Dept. of Education, S. W. 2

Please send me without cost or obligation on my part, your questionnaire. I will answer the questions in it and return it to you for analysis. If I

pass the test, I am to receive further information about your Course and Service.



124 West 4th St., Los Angeles, Cal.

Name .....

Address .....



## THE STUDENT WRITER'S Supervision Story-Writing Course

Experience has convinced us that we can offer students the most satisfactory assistance by taking entire supervision over their literary work for a period of a year or more. We have no set form lessons. Each student presents a different problem, and study is made of his or her individual needs. The plan has proved successful both with beginners and with those who have already attained a degree of success.

The endeavor is to give the nearest possible approach to direct personal assistance such as would be given if we stood at the student's elbow and answered questions, called attention to faults, made suggestions for improvement, and assisted in a final revision of the work.

### Terms and Conditions

The fee for the full course is \$100.

It may be paid at the rate of \$10.00 a month for ten months or \$25.00 quarterly. If paid in advance the fee is discounted to \$80.00.

Students unable to complete the course will receive instruction up to the full value of the portion of the fee paid.

Though at least a year's instruction is guaranteed, it is not necessary that the work be completed within a year's time.

Should you decide to enroll, send with your first remittance two or three samples of your completed work, together with some plot outlines or ideas which you would like to develop into stories. This material will serve as the basis for the first lesson.

The instruction is given personally by Willard E. Hawkins, editor of *The Student Writer*.

Address:

**WILLARD E. HAWKINS**  
1835 Champa Street - Denver, Colorado

## PRINCIPLES OF LITERARY TECHNIQUE MADE EASY

Few books on writing have inspired the enthusiasm that has made this volume a regular seller for nearly four years. It should be in the library of every literary worker.

## Helps for Student-Writers

*By Willard E. Hawkins (Editor of The Student Writer)*

"A practical, suggestive textbook on authorship. Deals with the fundamentals of literary technique in a way so clear that anyone can comprehend the meaning and also treats of the psychological relation of the writer to the public."—NAUTILUS MAGAZINE.

### *In a Stall by Itself*

"If you happen to be built according to the usual plan and specifications, you will not mind when I tell you something that you already know: Your *HELPS FOR STUDENT-WRITERS* is in a stall by itself.

"I have a number of the most widely advertised textbooks on this subject, but they do not enthuse me as does your little book—and I have come to believe that the trouble with them is that they are *textbooks*, rather than mere helps for the perspiring writer-to-be."—WALT C. WICKERHAM, Bend, Oregon.

**Price, \$1.50, Postpaid**

*(With two-year subscription orders to The Student Writer, \$1.00)*

THE STUDENT WRITER, 1835 Champa St., Denver, Colorado.

The World Printing Co., 1837 Champa St., Denver.